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**EXPORT OF PRINTED MUSIC.**—The following important Order has just been issued by the Commissioners of the Treasury:—

### GENERAL ORDER.

*Excise Office, London, June 13, 1848.*

**ORDERED,**—That no objection be made on the part of this Revenue to printed or engraved Music, either with or without printed words, being exported on drawback under the regulations applicable to the exportation of printed Books; nor to the like exportation of Music published in sheets without stitching or binding, or of pieces of such Music published in a complete state on a loose or single sheet, provided that the Exporter or his Agent make Declaration to such facts, as well as that all such sheets are in a clean and marketable condition, and are new and unused (of which the Packing or Export Officer must satisfy himself), and that the Exporter or his Agent also comply with the Regulations first herein contained.

By the Board,  
GEO. BALLARD.

## A CONCISE EXPLANATION OF THE GREGORIAN NOTE, (Concluded from page 5.)

### THE TERMINATIONS

or endings of the Chants to the Psalms are various, although the Dominants are always in strict conformity with the syllabic laws explained in the former part of this Explanation.

The following are the several variations of the *Final* in the Psalms, in addition to those already given:—

#### 1st TONE.

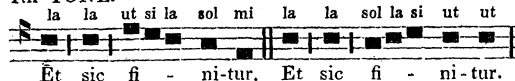


The 2nd Tone (or Mode) has uniformly the same termination on RE.

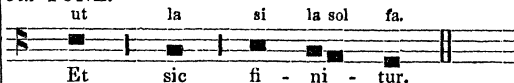
#### 3rd TONE.



#### 4th TONE.



#### 5th TONE.

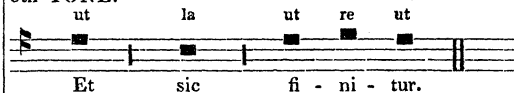


The 6th Tone (or Mode) has uniformly the same termination on FA.

#### 7th TONE.



#### 8th TONE.



There is also another variety commonly called  
**THE EIGHTH TONE IRREGULAR.**



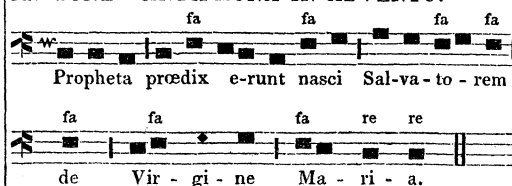
But it should seem that it is not originally Roman, but is of French origin, and was only adopted in the eighth or ninth century, and is never used but to the "In exitu" Psalm. It is difficult to understand how it should have been classed with the 8th Tone or Mode.

Specimens of ANTIPHONES in the eight Tones or Modes:—

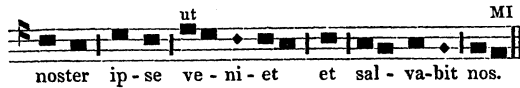
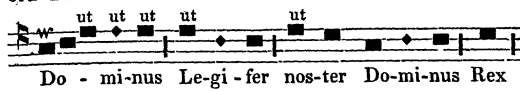
#### 1st TONE.—ANTIPHONA PRO PACE.



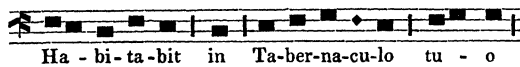
#### 2nd TONE.—ANTIPHONA IN ADVENTU.



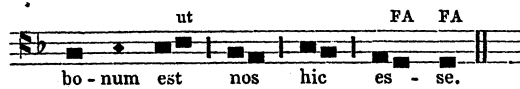
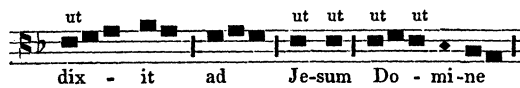
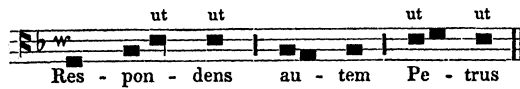
## 3rd TONE.—ANTIPHONA IN ADVENTU.



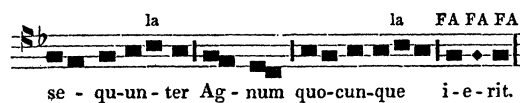
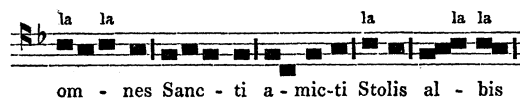
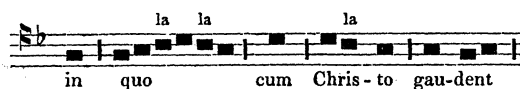
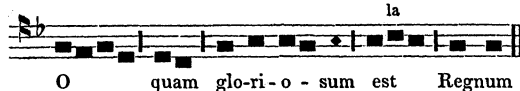
## 4th TONE.—ANTIPHONA IN I NOCTURNO SABBATI SANCTI.



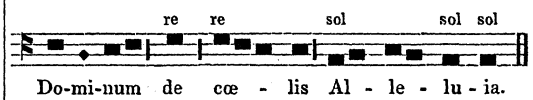
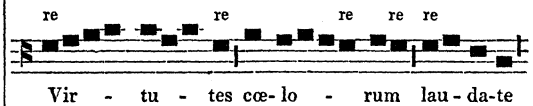
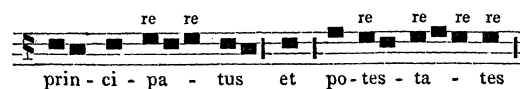
## 5th TONE.—ANTIPHONA IN TRANSFIGURATIONE DOMINE.



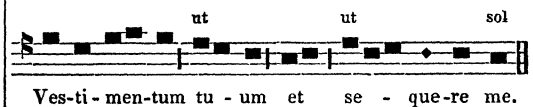
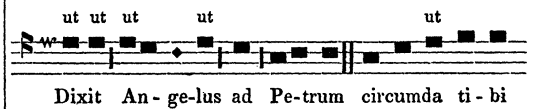
## 6th TONE.—ANTIPHONA IN FESTO OMNIUM SANCTORUM.



## 7th TONE.—ANTIPHONA IN FESTO DEDICATIONIS B. MICHAELIS ARCHANGELI.



## 8th TONE.—ANTIPHONA IN FESTO S. PETRI AD VINCULA.



It is proper to remark, that in the use of the scale in this music, the four first Tones or Modes in the Psalms, Antiphones, &c. partake chiefly of MINOR Terminations, and the four latter Modes of MAJOR Terminations; that is, the minor third is principally employed in the Harmony when the Melody is accompanied by the Organ in the four first modes, and the major third in the four latter Modes.

The following Rules for finding the Tones of Graduals, Tracts, &c. when they are not marked, is taken from the method of Plain Chant as taught in the English College at Lisbon, and may be found useful:—

*Remember, firstly,*—Each one of the Finals governs two Tones, one odd and the other even, as appears by the table of Dominants and Finals.

*Remember, secondly,*—The odd one is called the Master, the second the Disciple.

*Remember, thirdly,*—The fifth note above the Final is called the Criterion note.

**RULE 1ST.**—When the notes ascend more above the Criterion note than they descend below the Final, then the Tone is the Master: when they descend below the Final more than they ascend above the Criterion, then the Tone is the Disciple.

**RULE 2ND.**—In case of an equality between the quantity of sounds above the Criterion and below the Final, then the Master tone always takes place.

**N.B.**—The irregular Tones are those that end in none of the four Finals; observe the following Rule. When the Final is LA, suppose it RE; or when it is UT, suppose FA; and then apply the foregoing Rules to find out the Tone. This being found, reduce to the Dominant pitch the note which would be the Dominant, in the supposition of RE or FA being the Final.

The Collection of Gregorian Hymns, Gregorian Masses, Psalms, &c. harmonized by Vincent Novello, will be found valuable studies for those who desire to acquire the proper method of accompanying this class of melody.